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We are far from saying that this volume is destitute of merit. It is something to have from so eminent a scientist the assurance that *he* still believes in a personal God and holds by the Christian religion. It is something to know his opinions—unreasoned though they may be—on all subjects, from the Evolution of this Universe to the morality of quack advertisements, for it is true that the unreasoned opinions of the wise carry more weight with them than the elaborate arguments of ordinary men. But yet we incline in the main to hold by the old proverb that “the cobbler will achieve most by sticking to his last.”

ROBERT A. DUFF.

A HISTORY OF ÆSTHETIC. By Bernard Bosanquet, M.A. (Oxon.), Hon. LL.D. (Glasgow), formerly Fellow of University College, Oxford. London: Swan Sonnenschein & Co.; New York: Macmillan & Co., 1892. Pp. xxiii, 502.

A journal of ethics is not the place in which to look for a full and adequate criticism of this book. Its first interest is for the student of general philosophy; its second, for the lover of the beautiful. But the true relation of the True, the Beautiful, and the Good is itself a question of first-rate interest for ethical students, and so much light is cast upon this by Mr. Bosanquet's powerful book that no one interested in moral problems—even though he be neither student of philosophy nor lover of the beautiful—can afford to leave it unread.

The analysis and criticism of “The Moralistic Principle” in the æsthetic writings of Plato and Aristotle (pp. 18 to 22, and 36 to 38); the treatment of the relation between “Beauty and Pleasure” (pp. 50 to 54); of “Beauty for Beauty's Sake” (pp. 430 to 431, especially the trenchant note, “Art for Art's Sake is a silly Notion,” etc., p. 431); the quotations, in a context which forms in itself a criticism, from Mr. Ruskin's “Stones of Venice,” on the relation between work and workman (p. 452); the comments upon “the criticism passed by popular writers upon Mr. Ruskin, that he turns æsthetic into ethics” (p. 453), are all instances of the direct and vigorous treatment of the relation between art and morals. But these are not the only nor the chief sources of the illumination on this point which Mr. Bosanquet's “History” affords us. To grasp the true “Aim of Art” and the “Essence of Beauty” is a long step towards grasping the aim of life and the essence of goodness. To be put, in our reflection on beauty, in the right attitude towards reality is a powerful though indirect aid towards the attainment of the right attitude in our reflections on goodness. Moral questions, moreover, are apt with most people to lead to philosophical questions, and to those who find themselves, by the way of ethics, brought face to face with philosophical problems of incomparable difficulty, this book will come as welcome help. The old problems are presented from a new point of view. To approach them through a new subject-matter is to bring a whole new world of experience to bear upon their difficulty.

Mr. Bosanquet says in his preface, “Besides professed students of philosophy, there is a large and increasing public of readers who are genuinely attracted by a fairly clear and connected exposition of any philosophical science, the subject-matter of which comes home to them, be it Logic or Ethic, Sociology or the theory of Religion. Such readers are approaching philosophy through the

subject-matter that already interests them, instead of approaching the particular subject-matter simply because it is an integral part of philosophy. I confess to cherishing a hope that, in spite of the defects which deprive this book of the charm that a more skilful writer might have given to such a subject, many intelligent lovers of beauty will be glad to make acquaintance, through it, with the thoughts of great men upon this important element of the spiritual world."

The book is well calculated to realize the "hope" Mr. Bosanquet "cherishes." It is difficult. But its difficulty is not from any "defect" which "a more skilful writer" might have avoided, but from the difficulty in many parts of the subject-matter, and from the intense condensation of the style. This latter is doubtless unavoidable in a treatise which aims at a handling, thorough and effective so far as it goes, of every important point in a subject of so wide a range. The reader of average intelligence and culture is apt, it is true, to be haunted by an uneasy consciousness of sayings dark with an excess of light which he cannot make his own for want of the necessary reflecting surfaces of previous knowledge. "I will not let thee go except thou bless me" must be his attitude to many a pregnant paragraph. If he wrestles hard he will get the blessing; and it will be worth the wrestle.

It must be left to thinkers of Mr. Bosanquet's philosophic calibre to estimate the full philosophic value of the book. The average reader does not know which to be most grateful for: the sympathetic appreciation of beauty; the masculine width and decisiveness of touch by which true and false values are discriminated between; the brilliant and suggestive treatment of separate parts, —e.g., The Renaissance; Fate and Character; The Tragic; The Ugly; The Future of Art;—or the luminous philosophic teaching of the whole. In another world and by a widely different method Mr. Bosanquet does for us the work which T. H. Green set before himself in the introduction to his "Prolegomena to Ethics;" he achieves the reconciliation of the consciousness which expresses itself and finds itself in art, with the consciousness which demands a rational explanation of the universe as a systematic whole. He leaves us with inspiring and heartening words:

"A comparison with the great epochs of the past may give us hope. Our finest spirits feel to-day much what Aristophanes felt when he attacked Euripides, and when it seemed to him that poetic art in its noblest sense had departed to the world below. So a Renaissance critic might have felt, with greater justice, after the death of Michael Angelo. It is true that in the last hundred years, although certain reservations are to be made, such as I have pointed out, with reference to music, language, portrait-painting, and poetic art, yet the discord has cut deeper than ever before, and the popular art-tradition is interrupted. But the mind is stronger to-day, and the self is fuller, and we know that it lives by movement and not by fixity. The deeper discord can therefore be borne, and is a testimony to the strength of the life which it does not fatally maim. Naturally, it will take a longer time to resolve, and we cannot anticipate in what shape the resolution will come. But in spite of all hostile conditions, man is more human now than ever he was before, and he will find out the way to satisfy his imperious need for beauty."

The student who tackles Mr. Bosanquet's "History of *Æsthetic*" will do so

with best hope of success if he first studies the same author's translation of "The Introduction to Hegel's Philosophy of Fine Art."\* This little book, by the great skill with which difficult terms are translated, furnishes us with what almost amounts to a commentary on the work translated. The "Introduction," together with the little essay bound up with it, forms the most admirable introduction to the study of Idealistic Philosophy.

M. S. GILLILAND.

ESSAYS ON LITERATURE AND PHILOSOPHY. By Edward Caird, Professor of Moral Philosophy in the University of Glasgow; late Fellow and Tutor of Merton College, Oxford; author of "The Critical Philosophy of Immanuel Kant." 2 vols. Glasgow: Jas. Maclehose & Sons, 1892.

These two volumes contain Professor Caird's articles on "Cartesianism" and "Metaphysic," reprinted from the *Encyclopædia Britannica*, essays on Dante, Goethe, Rousseau, and Wordsworth, which have previously appeared in magazines, a lecture on "The Problems of Philosophy at the Present Time," which was originally delivered to the Philosophical Society of Edinburgh University, and a lecture on "The Genius of Carlyle,"—the last alone hitherto unpublished.

The article on "Cartesianism" contains an account of Malebranche and Spinoza as well as of Descartes, and should be read in connection with the author's great work on Kant, to which, indeed, it may be regarded as a historical introduction, dealing with the first phase of the problems of modern philosophy. The article on "Metaphysic" is likewise to a great extent historical, not in the sense of being an antiquarian catalogue of the opinions of philosophers, but according to that conception of the history of philosophy which treats it as an integral part of philosophy itself,—"philosophy taking its time." The article falls into four divisions, dealing respectively with (1) the relation of metaphysic to science in general, (2) its relation to the special science of psychology, (3) its relation to logic, (4) its relation to religion and the philosophy of religion. We are much indebted to Professor Caird and to the publishers of the *Encyclopædia Britannica* for allowing us to possess in small compass and read in a comfortable form what is probably the best brief, and yet fairly complete, exposition of the "idealist" position in philosophy.

Here, however, it is well to refer rather to the literary essays, which appeal to a wider audience and which are at the same time no less philosophical in character than the *Encyclopædia* articles. "Philosophy," it is said (in the lecture on "The Problems of Philosophy"), "in face of the increasing complexity of modern life, has a harder task laid upon it than ever was laid upon it before. It must emerge from the region of abstract principles and show itself able to deal with the manifold results of empirical science, giving to each of them its proper place and value" (p. 226). And not only in regard to the sciences, but in regard to literature and art and every department of human life, the philosopher must descend into concrete detail if he is really to be serviceable to his age. Many even of those who cannot, or will not, follow Professor Caird in his exposition

\* "The Introduction to Hegel's Philosophy of Fine Art," translated, with notes and prefatory essay, by Bernard Bosanquet. London: Kegan Paul, Trench & Co.